Why is it that the form of every work of art is unique? Answer: The form of every autonomous-aesthetic phenomenon is unique for three reasons: (1) that phenomenon that announces itself to the potential creator's consciousness at first closing is at the same time not immutable [if that phenomenon were immutable the work of art would in effect have an essence before it has an existence] and malleable to the extent that it is capable of recording whatever changes might be effected to that phenomenon by the mind of he or she who is interested in and capable of bringing into existence works of art [in all periods in the history of art those changes are posited implicitly in the form of the work of art, in some periods in the history of art those changes are posited explicitly in the form of the work of art] (2) that nonautonomous-nonaesthetic phenomenon that announces itself to the potential creator's consciousness at first closing can only be transformed into a phenomenon that is at the same time autonomous and aesthetic by a creator of works of art whose mind is conscious and analytical (3) that nonautonomous-nonaesthetic phenomenon that announces itself to the potential creator's consciousness at first closing can only be transformed into a phenomenon that is at the same time autonomous and aesthetic by a creator of works of art who is inseparable from given spatial and temporal coordinates. That being the case it is impossible for that phenomenon that is brought into existence at the closing of the second circle in the life of an autonomous-aesthetic phenomenon not at the same time to be (a) a portrait--always implicitly, in some instances explicitly--of the creator's conscious analytical mind as it functioned at given spatial coordinates in that temporal period between the first and second closings for the work of art in question (b) a portrait--always implicitly, in some instances explicitly--of the world as it has been re-created by the conscious analytical mind of the creator as it functioned at given spatial coordinates in that temporal period between the first and second closings for the autonomous-aesthetic phenomenon in question. That being the case it is impossible in other words for the form of that phenomenon that is brought into existence at the second closing in the life of an autonomous-aesthetic phenomenon--and therefore for that autonomous-aesthetic phenomenon itself--not to be unique. Before turning the page think about St. Norbert of Peter Paul Rubens (1622, oil on panel, 26 1/4" X 18 1/8", Collection Mr. and Mrs. Curtis Baer) and about the portraits of Rubens' mind and of the world that are incarnated in that work of art.